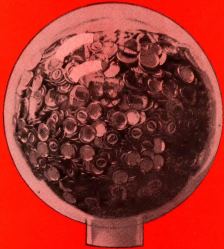
1974

COMIC ART CONVENTION

MARVIO —
HERE'S THE CHARACTER — HOPE IT SUITS YOUR NEEDS. SORRY IT'S A LAST MINUTE JOB, BUT I'VE BEEN TRYING TO FINISH ALL THE TIME I'M DRAWING UP SECRET SERVICE SCHEDULES.
REGARDS

WARREN IS GIVING AWAY ONE THOUSAND DOLLARS DURING THE CONVENTION.

Guess how many buttons are in the bowl at the Warren dealer table.



$200.00 awarded each day to the fans who guess the correct number—or closest to it. Come to Warren & Win!

WELCOME

TO THE

Cover art by Joe Simon.

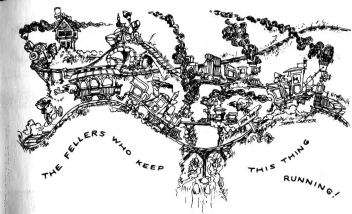
Convention Logo by Sergio Aragones.

Entire Contents (c) Copyright 1974 by Phil Seuling. All rights reserved.

Additional copies of this book may be obtained for $3.50 from: Phil Seuling, Box 177, Coney Island Station, Brooklyn, New York 11224. Dealers: inquire about quantity rates.

Captain America is a trademarked and copyrighted character of the Marvel Comics Group and is used by permission.

No portion of this book may be reproduced without permission.



Chairman:	Phil Seuling	Security:	Eli Friedman
Manager:	Jonni R. Levas		Stephen Collins
Publications:	Paul Levitz		Mark Collins
	Paul Kupperberg		Mike Chametsky
	Steve Gilary		Robert Nason
Registration:	Sigrid Gelber		Scott Edelman
	Steve Meckler		Larry Adler
	Renée Bodner	Films:	Ed Summer
	Deana Fagan		Eileen Mandell
	Augusta Gelber		John Shike
	Patty Bergman		Adam Gewanter
	Giorgia Bastone	Dealer's Area:	Al Schuster
	Heather Seuling	Publicity:	Dave Kaufman
	Dondi Bastone	Photography:	Raphael Sason
	Gwenn Seuling		
Communications:	Dave Weiss		
	Tom Fagan		

TABLE OF

1973 IN PHOTOS
...4, 11, 35, 47, 57, 81, 95

THE PACKAGE STORES ...14

1973 LUNCHEON:
BECK
HARRISON
HEATH
KANE
...19

FRANK ROBBINS:
MAN, MYTH OR MACHINE
...30

GUEST OF HONOR.
ROY THOMAS
...52

CONTENTS

LITTLE ANNIE FANNY ...63

THE ARTIST'S ARTIST: Will Eisner ...58

BILL FINGER ...46

THE 1974 POSTER ...68

BODÉ'S CARTOON CONCERT ...73

GUIDE TO THE HOTEL ...76

GUEST OF HONOR: JOE SIMON ...83

WHO'S WHO OF AMERICAN COMIC BOOKS

PUBLISHING EDITOR: JERRY BAILS 487 LAKEWOOD BLVD, DETROIT, MICH. 48215

A WORD ABOUT THE FIRST EDITION

The Who's Who of American Comic Books is a reference work designed to assist collectors and researchers of the comic book medium. To be published in four volumes, the first edition will carry well over two thousand biographical listings. *The Who's Who* is not an elitist directory, but rather an attempt to provide the best available biographical data for each and every writer, artist and editor who has contributed original material to America's four-color comics magazines. In short, it is to be a biographical record of the contributors to this field over its 45-year history.

Volume I of *The Who's Who*, covering the first part of the alphabet (A-F), is now in print, with subsequent volumes listing the remainder of the alphabet (G-Z) and other special reference material to see print in intervals within the next two years. Volume IV will include a number of special sections: a listing of contributors to the related fields of black-and-white and underground comic books, a comprehensive directory of comic book publishers, a cross-index to the creators and contributors of the most popular comic book strips, a key to by-lines and pen names, as well as a variety of other special features.

There will be a LIMITED printing of the *FIRST EDITION* in soft cover. To insure that you do not miss out, use the coupon below to order the complete 4-volume set.

Jerry Bails, 487 Lakewood Blvd., Detroit, Michigan 48215 U.S.A.

SPECIAL ORDER BLANK *(Check the appropriate box.)*

Enclose $6.00 for each volume plus 35¢ per volume for shipping.

Amount enclosed _____ All orders must be prepaid.

____ Volume I (A-F) Now in print.

____ Volume II (G-N) Available about September 1, 1974.

____ Volume III (O-Z) Available about September 1, 1974.

____ Volume IV (Special reference sections) Available about July 1, 1975.

SHIP TO:

Name.....

Address.....

City & State.....ZIP CODE.....

Notify us immediately of any change of address!!!!!

MAKE ALL ORDERS PAYABLE TO: *Jerry Bails*

PRE-PUBLICATION OFFER: Order both Volumes II & III before Sept. 1, 1974 for $11.00 postpaid.

SPECIAL OFFER TO CLUBS: Five or more copies of any volume mailed to the same address--only $5.50 per copy postpaid.

Direct all European orders to: Wolfgang Fuchs, 8 Muenchen 22, Zweibrueckstr. 1, West Germany

THE WONDERFUL WORLD OF COMIC BOOKS

- Phantom Lady's patriotism: "America comes first—even before Dad"
- Gene Tunney and Jack Dempsey pen mush notes to Sensation Comics
- How a Ph.D. psychologist dreamt up Wonder Woman. Its strange psychosexual mix
- The first Tarzan story: 95,000 words written in longhand on somebody else's stationery by a 35-year-old pauper
- Plastic Man and Hugh Hefner
- Triumphant researchers unearth a pre-Disney Mickey and Minnie Mouse
- It came from Lafayette Street: the birth of *Mad*
- Comics Code Authority solemnly rules on sound against vampires and werewolves, provided they are "used in the classic manner"
- Little Orphan Annie's radio boyfriend: Why Joe Cornstanie was created
- Madam Fatal: here in drag
- Tumbleweed is fair play. "The Lonely Dungeon" (*Mystery Tales* #18) "proves" that the monster created Dr. Frankenstein
- *New York Magazine* brings back *The Spirit*
- The schizophrenia of the EC symbol. Education Comics (*Picture Stories from the Bible*) and Entertaining Comics (*Haunt of Fear*, etc.)
- Carl Barks' life at the Disney Studios: "I was just a duck man—strictly a duck man"
- Radio at its best—the opening chant of *Superman*
- Comic book wartime slogan: "Tin Cans in the Garbage Pile Are Just a Way of Saying 'Heil!'"

Well, it wasn't great literature (gasp!), but we all read it. On a lazy summer afternoon, the only sound heard in the land was the flipping of comic-book pages at Pop's soda fountain, or under the old elm tree (remember elms?).

In *The Comic-Book Book*, popular culture historians Dick Lupoff and Don Thompson continue the missionary work they began with the justly acclaimed pioneer volume, *All in Color for a Dime*. Aided by a crew of outrageously knowledgeable comic-book buffs and a batch of carefully chosen illustrations, they evoke the old magic—and also make some penetrating, scholarly, nostalgic and wildly funny remarks on those never-to-be-forgotten pleasures of our innocent youth.

Checklist of vital facts about Young America's favorite reading matter, *The Comic-Book Book* is an entertaining and evocative examination into memory lane *and* an important contribution to the study of pop culture.

SAVE $7.95

off the store price when you join the Nostalgia Book Club and agree to buy 4 Club books or records over the next 2 years.

NOSTALGIA BOOK CLUB

525 Main St., New Rochelle, N.Y. 10801

I accept Dr. Feelgood and the Interns by Dick Lupoff and Don Thompson and enroll me in the Club for membership in the Nostalgia Book Club. As a member I get to buy Club books and records about our halcyon yesteryears at substantial savings. I agree to buy 4 Club books or records during the next 2 years at 20% to 50% off the publishers' list price. My subscription to the Club bulletin, Nostalgia Times, will tell me about new Club books 4 records (yes, even discs!) that will be offered to members. I will have the privilege of returning any book or record I don't want, and the Club obligation is to buy it back or records over the next two years, from some 250 to be offered—often within 72 hours (a record every month). If I don't return the Selection by the date specified, I will be billed for it later. If I don't want the Selection on a particular one of the periodic offerings I always let you know on the handy form always provided. I'll be billed at the Selection price 4 weeks—12 times a year.

NYC-200

Name

Address

City/State Zip

☐ I don't care to join the Club but I enclose $7.95. Please send The Comic-Book Book postpaid. If not pleased I may return book in 30 days for full refund PLUS extra cash to cover my return postage.

MEMBERSHIP

AS OF APRIL 15

STEVE BRANDES
DALE BURKE
BILLY G. WILSON
JIM WARHOLA
JIM MAIN
MIKE SWANSON
JENNIFER HATTON
DAVID DONOVAN
KENNETH P. GALE
SALLY APRILL
MARSHALL F. JOHNSON
TOM MARNICK
JOE MARNICK
DANNY FUCHS
HENRY MAZZEO
SAL QUARTUCCIO
DON PHELPS
JERRY KRAMER
RON FERNANDEZ
JOANNE APRILL
ARNOLD SCHEIMAN
ALBERT DE FILIPPIS
MARK STADLIN
LARRY SHELL
CHUCK MILLER
ALAN LIGHT
RUSS COCHRAN
MIKE BELLOTTI
TEDD KESSLER
NICK PAPPAS
TANNAR MILES
JOHN HARPER
JEFF GERARD
JOE BOGGIN
GLENN GOGGIN
BARRY STITCH
DAVE BELMONT
ERIC GROVES
ROBERT WEINER
VINCE KIMSZAL
FRANK VACANTI
PHILIP GUNTNER
JIM KOKICH
STAVROS MERJOS
JOE BLACKWELL
JOE PARENTE
JERRY OHLINGER
DAVE BARNES
PETE MARESCA
NORMAN WITTY
MIKE CARBOBARO
CHRIS NOSTOHL
PAUL SARYIAN
TED HAKE
FRED WAY
SAM FRAZER
EMIL NOVAK
TERRY STROUD
JOE BONETTI
RON FORMAN
HENRY KELLER
GARY BERMAN
STEPHEN DETITTA
ALAN BARBOUR
MAXWELL SEELEY
BOB CRESTOHL
DOMINIC BONURA
RONALD PRAGER
JERRY BERGER
JACK WICKWIRE
BILL GEORGE
ALBERT SCHUSTER
MIKE FILLINGER
JULIET APRILL

LOOKING FOR AN EXHIBIT OR AN EVENT?

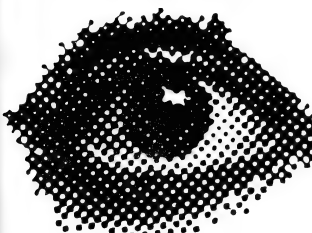
CONSULT THE POCKET PROGRAM.

Photography: Raphael Sason

MOONCHILD
© 1974 NICOLA CUTI
WINDY CITY PUBLICATIONS
WINDY CITY PUBLISHERS
4539 N. PULASKI
CHICAGO, ILL. 60630

Attention Publishers!!

LOOK US OVER



You will see that Color Associates' specialized experience and personalized service can supply you with the best color separations, graphic film preparation and printing available to the publishing industry.

Through the use of electronic color scanning, densitometric controls, automatic film processing, and proofs or printing from our four-color press, visible results assure you of a successful publication from Color Associates.

The Graphic Arts Color House In Dallas

COLOR ASSOCIATES, INC.

3439 Banning · Dallas, Texas 75233

331-4594 - 214 - 331-6588

THE PACKAGE STORES: HARRY A. CHESLER JERRY IGER & WILL EISNER

Comic books are probably the most colorful, imaginative, exciting, and lively forms of published material in the world! It is curious that the production of these books is routine, mostly uneventful, and often downright dull. The ideas of business finance and the assembly line are the guiding principles of the comic book industry. And this business-like approach can be disappointing.

When you visit a comic book publisher, what do you expect to see as you enter? Do you have a vision of rows of artists at work? Editors growling instructions, and piles of artwork lying around and getting higher as deadline time approaches?

Sorry, not true. You will see some artists (white-shirt-and-tie), some production people doing last-minute touch-ups and changes and sure, editors too. But it would be difficult to tell a comic book publishers office from the office of an employment service or a dress manufacturer.

But things might have been different. When comic books began in the mid-1930's, their sudden success caught everyone unaware. Where were all these books to come from? The public demanded more, and publishers smelled profits. But the supply of reprint material from Sunday newspapers was dwindling too fast — after all, 64 Sunday pages reduced to only one comic book! At this point some creative and productive people stepped up to fill the void. "You publishers need comics to print? Swell!" said Harry A. Chesler. "Just fine," said Iger and Eisner (Jerry Iger, Will Eisner). "Leave it to us!"

And thus studios were formed. These assembly lines had artists, (pencillers and inkers), letterers,

people ruling borders and so forth. In almost no time, a studio could produce 64 pages ready to print. All that was left was to deliver the package to the publisher and get a lump payment. [See the luncheon transcript elsewhere in this book]

Harry Chesler, Jerry Iger, Will Eisner (and a few others such as Jack Binder and Bill Everett) made a gigantic contribution to the growth of the comic book medium. They expanded the market from a relatively small "novelty" audience to almost all the youngsters in the country. Comic books soon covered the newsstands. And these men did it by supplying huge quantities of fresh material to the growing appetite of the public.

And it was an adventure, that period of time. Bill Everett packaged the brilliant Human Torch — Sub-Mariner battle issue in one weekend! Deadlines were always only hours away! Artists were drawn into this vortex and trained as they worked — all the wonderful names of the early days: Burgos, Kubert, Mac Raboy, Lou Fine, Paul Gustavson, Jack Cole — dozens who would in turn inspire and train hundreds. Eisner and Iger got the Spirit section into newspapers. Harry Chesler originated titles such as *Dynamic, Punch, Jest, Scoop,* etc. Not even war could stop the bee-hive pace.

But eventually publishers gained enough experience to arrange for their own comic book production teams. Slowly, the big business replaced the shops, and the fascinating, cluttered, hectic and challenging "salons" came to an end.

Today these men are involved in many activities, using their talents and productivity to various successful ends. Harry Chesler has donated his vast collection of original artwork to Fairliegh Dickinson University. It is a new day.

But who can resist a longing glance backward at other, more unruly, wild-and-wooly, uncertain and nerve-wracking, but always creative days!

For nourishing the comic book seedling when it needed help, we thank Messrs Eisner, Iger, and Chesler!

THE COMIC BOOK PRICE GUIDE
HI GANG--BOB OVERSTREET HERE--
WELCOME TO THE 1974 COMIC ART CONVENTION--ANOTHER YEAR HAS PASSED--THE ECONOMY HAS BEEN ROCKED TO ITS VERY FOUNDATION. THE GOVERNMENT HAS BEEN ROCKED TO ITS VERY FOUNDATION--BUT THE PRICE GUIDE IS STILL AS STABLE AS EVER--IN FACT, COMICS SEEM TO BE AMONG THE BEST AND SAFEST INVESTMENTS AROUND TODAY! MANY HAVE DISCOVERED THE EXCITEMENT OF COMIC COLLECTING THE PAST YEAR--AND MANY MORE WILL THIS YEAR!
SINCE WE FIRST APPEARED IN 1970--MANY THOUSANDS OF HOURS OF RESEARCH HAVE GONE INTO MAKING THE PRICE GUIDE UNQUESTIONABLY THE REFERENCE WORK IN THE FIELD. THIS COULD NOT HAVE BEEN ACHIEVED WITHOUT YOUR HELP--FOR THIS, WE ARE GREATFUL--ENJOY THE CONVENTION!
NOTE!
Over 1400 comics approx 8 bright & Special issues 400 non-listed comics a dozen blocking sets for Golden Age, Silver Age, Bronze Age and Comics Fandom all comics from 1938--please publishers and dates. present are listed & full color cover
ATTENTION DEALERS!
WHY NOT STOCK THE PRICE GUIDE? WRITE FOR QUANTITY PRICES.
Ordering instructions:
ALL U.S. & CANADIAN ORDERS INCLUDE .35¢ FOR POSTAGE & HANDLING. TENN. RESIDENTS ADD SALES TAX.
Softback edition-$6.50
Hardback edition-$8.50
ORDER NOW!!
FROM YOUR FAVORITE DEALER OR DIRECT--FROM THE PUBLISHER
BOB OVERSTREET
2905 VISTA DRIVE, N.W.
CLEVELAND, TENNESSEE
37311

MAD
about
LITTLE NEMO
the FUN SHOP
MEMORABILIA
• POSTERS • TOYS
SUNDAY COMIC PAGES
COMIC BOOKS
and ORIGINAL COMIC ART
NOSTALGIC STUFF N THINGS
108-30 ASCAN AVE.
Forest Hills, N.Y. 11375
Joe Parente

MISTY
BY JAMES McQUIRE
AN ADULT FANTASY OF TODAY & TOMORROW
Misty is young, intelligent, beautiful . . . and she's running for her life!
Watch MISTY fight for survival against the despotic and tyrannical IDM machine! See her battle the forces of the repressive Censorship and Death Legion! Watch her face the huge monster that actually feeds on men's minds!
See all of MISTY — 128 magnificently drawn pages crammed with fantastic adventure, futuristic sex, scathing satire and sizzling suspense. $6.50
WHO'S WHO Handbook
ORDER FORM
Send to: SHERBOURNE PRESS, 1640 S. La Cienega Blvd., Los Angeles, CA. 90035
Gentlemen: Please send me _____ copy(s) of MISTY at $6.50 each. I enclose _____
☐ cash, ☐ check, ☐ money order. (Sorry, no COD's.)
NAME_____
ADDRESS_____
CITY_____ STATE_____ ZIP #_____
California Residents Please Add 5% Sales Tax

ARE YOU REALLY INTO COMIC FANDOM?

You AREN'T if you don't subscribe to The Buyer's Guide for Comic Fandom. Every two weeks, all of comic fandom (6500 to be exact) turns to "TBG" to find their comic-oriented wants. Each issue features thousands of comics for sale --- from ACTION #1 to last month's SPIDERMAN. You'll also find comic strips, pulps, big little books, fanzines, old radio shows, reprint books...EVERYTHING that has anything to do with the comic art world. And, aside from the ads, we've been in a poster-sized cover and a few columns and articles to please you.

An average issue is about 48 newspaper-sized pages big for a subscription price of UNDER 13¢! An entire 24-issue year is just $3.00. We're keeping our subscription price at ROCK BOTTOM to make sure all serious comic book fans and collectors can afford to keep track of the ever-changing prices and new products.

If you've been in fandom long, you probably get THE BUYER'S GUIDE already..if you're new, why not find out why it's been called the BIBLE of all serious comic collectors? Like we said, a full 24-issue YEAR is only $3.00!

SUBSCRIBE TODAY!

PLEASE BEGIN MY ONE YEAR (24 ISSUE) SUBSCRIPTION TO THE BUYER'S GUIDE IMMEDIATELY! I ENCLOSE **$3.00**.

NAME _____

ADDRESS _____ ZIP _____

CITY _____ STATE _____ CODE _____

→ PLEASE PRINT COMPLETE NAME AND ADDRESS ←

BUYER'S GUIDE R.R.1 BOX 297 EAST MOLINE, ILL. 61244

don't wait— send today!

1973 COMIC ART CONVENTION LUNCHEON

PHIL SEULING: We have an opportunity today to ask some questions about the comic book scene right in the beginning, the first ten years of the industry. What I've heard is that there were many printing houses set up in many different ways, and nobody knew what to do with the new comic book baby. And there were even some companies that specialized in packaging, an idea that we don't even have any more. They would put together 64 pages of comic book stories with covers, and it would be bought by the publisher as a package. I'd like to ask C. C. Beck: what was the Fawcett bullpen like, or the Chesler bullpen like in the early forties?

C. C. BECK: I can tell you about the art end of it. I don't know anything about this packaging. In the bullpen we were hiring artists, just as you see National today, one after another, long lines of people coming in. Because whoever was producing and distributing them (probably Sol) was expanding, and we had to expand, too. And, of course, the worst part was during the war years when you'd hire a guy and he'd be drafted a week later. That is about all I can say about that, Phil. It was just as hectic as it is today.

SEULING: Who were some of the people you worked with in the beginning of Fawcett?

BECK: Bill Parker wrote everything for the first three or four issues, I think. And I drew almost everything. Then we brought in Pete Costanza, who had just come from the pulp magazines which were fading away at that time, and the reason he got the job was that he could draw a horse, and none of us knew what a horse looked like (laughter). Wendell Crowley worked for Jack Binder, and he came in a little later as editor, one of the best editors we ever had. He really put his heart into everything, and I've read since in somebody's book that he was an ideal Chief of Staff because he was almost seven feet tall and had a big booming voice, and he could make anybody do whatever was to be

done. Then the other artists: Chic Stone (I guess you've all heard of him), Dave Berg, John Putnam (whom I met again last night), Kurt Schaffenberger, and so many others-I can't remember how many there were. I keep running into them all the time. I just heard from Rick Taylor, who was about 17 at the time.

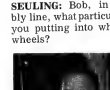
SEULING: I was wondering how Jack Binder ran the Chesler house.

BECK: I don't know anything about it except what I've read in the books, so let Sol tell about that.

SOL HARRISON: When I started in comic outfits, the packaged comic was a normal situation. And Harry Chesler was the granddaddy of it all, for setting up packaging in the comics. He had the first 'Ford assembly plant' for producing artwork. Jack Binder was an expert in animals and he would draw all the animals. There was someone who was good in layout; he would do layout. They would have background men working on the **same stories**, and it was set up like an assembly line. And for I think something like $500 he delivered a package of 64 pages of art and story, complete with covers. That was the going price in those days. And you never saw a pencil mark left when it came to the engraver. They had young artists, like Joe Kubert, erasing the pages just so they could feel the artwork. I think Kubert was 14 years old when he went up to Harry Chesler. I recently had the good fortune of seeing Harry Chesler; he's still alive and kicking and has just donated to Fairleigh Dickinson University art-work which he had saved, and they are going to be on permanent display there.

That's the very inception of comics, practically. A number of years after that, when I started working at **Detective Comics**, there were staff men working, actual artists, pencillers and inkers and writers as part of the staff. We don't have that as much today. Today, I would say that 98% of the artists in the business are freelance who work at home and only come in to deliver their work. There was a camaraderie that was like a Boy Scout patrol in those days—army buddies. It was a fun type of job.

SEULING: Bob, in this assembly line, what particular cogs were you putting into what particular wheels?



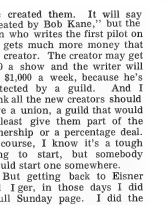
BOB KANE: This is very interesting. Today, to me, is a great day for a nostalgic looking back to the early days. That's the

biggest thrill I think I've gotten out of the whole comic art forum: to reminisce and look back, because I'm a great nostalgia buff (me and Joe Franklin). I love old movies, old comic books and old girl friends. It seems to me that the past was better than today; I don't know how many of you feel that way about it.

But when I started, way back before **Detective Comics**, there was an outfit called Eisner and Eiger. They had, I believe, one short original material comic books, called **Wow Comics**, and Bill Eisner had a thing there called "The Hawk"! I believe. Bill Eisner and I went to DeWitt Clinton High School together. And we were always vying for who would be the top cartoonist, because I did some very awkward cartoons on the **Clinton News**, and I know that Bill was a much better cartoonist than I was and I envied him because he'd get three cartoons a month to my one a year, maybe. So when we graduated from DeWitt Clinton, they had that set up with Eiger and Eisner and **Wow Comics**, and I did a thing there called "Hiram Dick." It was about a sheriff who came to New York, which reminds me of the TV show **McCloud**. I kind of predated **McCloud** by 30 years or so.

But what always annoyed me at the beginning was the fact that a cartoonist would sell his copyrights away, and it's an unfortunate thing. I think somebody ought to start a creators' guild. I know in Hollywood they have a Writers' Guild that protects the writers. But there's no creators' guild, so, in television, I don't know whether you know it or not, but I've done a few TV shows. I've created them. It will say "Created by Bob Kane," but the man who writes the first pilot on TV gets much more money that the creator. The creator may get $400 a show and the writer will get $1,000 a week, because he's protected by a guild. And I think all the new creators should have a union, a guild that would at least give them part of the ownership or a percentage deal. Of course, I know it's a tough thing to start, but somebody should start one somewhere.

But getting back to Eisner and Iger, in those days I did a full Sunday page. I did the pencils, the lettering, and I had to put in Ben Day that I had to buy. I got $5 for the whole Sunday page, and the Ben Day cost me $5. I was practically working for nothing in those days.



I did "Peter Putt" for them, which was kind of a Disney copy. And when I went to National (which was then called Detective Comics), they paid much better prices. I did fill-in cartoons, and I thought I was a millionaire in those days —I think they started me off at $10 a page, and then $15 a page, and before I knew it I was making $25 a page. I think Detective Comics was one of the highest payers in those days. I remember I used to come in for a monthly

check and it was something like $250 and I thought I was a multi-millionaire. In those days I guess it was a lot of money. But they've always been very fair, they've paid good rates.

One more anecdote here, before I give back the microphone. I remember working for one outfit; I think his name was Major Nicholson. I'm still looking for Major Nicholson. He used to pay you, not when you brought your work in, but he'd promise to pay you thirty days later. And I did in good faith about six months work for Major Nicholson, and he owed me $300 to $400. After harrassing him and calling him, and my lawyers calling him, he said, "Well, finally I've got your check, Bob. Come on down on Saturday morning and you shall have your whole $350." Well, I lived in The Bronx at the time and I took the subway down to lower Manhattan with great expectations and great excitement that I'm going to get this great big check that would take me to Europe or something. And I walked into an empty loft! He had moved out lock, stock and barrel, with all the cartoons and everything. That was one of my sorriest days. I guess he's probably dead by now, but if anyone of you've heard where Major Nicholson is, I'd like to find him.

SEULING: Bob, National Comics is moving. This time I thought I'd tell you in advance.

KANE: Oh, thank you (laughter). As a matter of fact, I'm on National's payroll and I didn't get a card telling me where they're moving to. I hope it doesn't happen again. History shouldn't repeat itself.

BECK: I think that was about the early days in comics. Along the middle forties, with Fawcett's blessing, Pete and I took on the job of drawing a comic strip for a publishing company that was a corporation. We didn't know what a corporation was in those days. That was "Tom Travis and the Tiny People" by Dave Berg. Some of you will remember that. And we did six months worth, or something like that. And he was into us for $6000 when he went broke. And Pete and I, between ourselves, paid off the $6000. So that's what it is to be in business.

SEULING: I hear the name Busy Arnold quite a bit. Can you place him in the early days? Was that his name, "Busy?" It sounds like the eighth dwarf (laughter).

HARRISON: They called him "Busy" and they called him "Dizzy." He published a series of magazines that were very popular in those times. A lot of the packages came I think from Iger and Eisner as well as Chesler. That's where they started. And when that broke up, they did their own work and had artists working directly with them. Lee Elias was one of the popular artists in those days; Cole...there were many others.

We have a fourth member of our team here who hasn't said a word, and I know he's ready to jump in. I just wanted to say that between Bob and C.C. and Russ and myself, we have here about 115 years of experience in the field. Think about it.

KANE: You're giving away my age, Sol.

HARRISON: I said 'experience' (laughter).

SEULING: What was the optimum time for an artist? The rates went up as comic books grew, and then for a long time they stayed pretty much the same until finally five or six years ago they were very low. What time were the rates the best?

RUSS HEATH: I've been kind of unaware of the ups and downs because my career has not been just comics. I work for advertising agencies doing storyboards, and other things, too. I kind of jumped around. For me it's not too measurable, as far as a peak, or something like that.

One thing, I have lost the comic that had the first job I ever did. It was in **Arrow Comics** and it was called "Hammerhead Hanley". I don't know what year this was, but I think I did that when I was 16, which I guess was 31 years ago. Hammerhead Hauley had a little midget submarine and sank about a quarter of the Japanese Navy every story (laughter). But I'd like to get my hands on that, so if anyone sees it, let me know.

SEULING: For a while, a lot of comic book artists were doing advertising work. There was a whole Madison Avenue firm based on the production of comic books.

HEATH: Johnstone and Cushing.

SEULING: C.C., how did Captain Tootsie compare, as far as rates and everything, with drawing Captain Marvel?

BECK: In the advertising field the rates are much, much higher. You can expect pay in the hundreds instead of in the tens, because they make much more use of the material. I have always based my prices to advertisers on the use they're making of the drawing. If it's going into a national magazine, $1,000 is nothing. If it's to be used in a little local newspaper with a circulation of 500, I charge $10 for almost the same thing. Captain Tootsie paid, I think, $200 a page. Comics have never reached that. But they did so much with that, selling their Tootsie Rolls, that it was worth it.

SEULING: How did that $200 compare with the rate of a regular comic page then?

BECK: The comic page paid one-fourth as much. And that was good money. I don't know how Captain Tootsie started. One time Rod Reed was writing and I was drawing. At another time I was writing and Pete Costanza was drawing. One of the fans asked me to make a drawing of Captain Tootsie and I couldn't remember what he looked like. He tried to find a picture for me to copy, and I said, "Write to me and when I get home I'll dig one up and send you a drawing of Captain Tootsie."

HARRISON: He looked like Shazam.

BECK: Yes, but his hair was different. He had blond hair, but I don't remember now if it hung down like Billy Batson's or back like Captain Marvel's.

SEULING: Bob, did you make any excursions into the advertising field?

KANE: When I first started I did some one box cartoons, and I did some advertising cartoons, too. I must have been very young. I always knock 20 years off my age when I give these biographical interviews. "Yes, I must have been four years old when I was in advertising." Then they figure out, 50 years with Batman plus four—54. It adds up, you know.

I've been more interested in animated cartoons. I started a thing years ago called **Courageous**

Cat and Minute Mouse for television. It's really a miniature Batman and Robin; they drive a Catmobile. Then I had another animated show called **Cool McCool** on NBC a couple of years ago. It was sort of an animated **Get Smart.** So I'm more into the animation and television field now.

I'd like to do my own show, called **The Bob Kane Show**, a half-hour children's show where I can teach children how to draw cartoons and have some educational value. There'll be Professor Bookworm who lives in a book, and we'll have the origin of things in that book, like who drew the first Captain Marvel and when did young boys discover girls. That's what I'm working on now.

And then finally I'd like to produce motion pictures. In fact, Jules Feiffer once said that Bob Kane's **Batman** was like the early Warner Bros. films. They always had that smog laden feeling. . . it had big moons in the background. I must have had a thing about big circle moons and a lot of fog, I guess. I figured if the moon was big enough and the smog was dense enough they wouldn't see my bad drawings. Because they were very stylized. I never tried to be a great illustrator. I tried to be more of a stylized cartoonist like Chester Gould. So, again, I deviated from the original question. I was in advertising for a while, yes.

SEULING: When I first went up to King Features about 7 or 8 years ago I saw what Sol describes as the way it was in the beginnings of comic books— a coupie of big rooms where fellows were working on the drawings right there. They came into work every day. That would seem to have certain benefits; a lot of exchange of communications. Is this inconceivable today, or would there ever be a chance of reconstructing this kind of set up?

HARRISON: I think we're going back to a little of it. Our junior bullpen project at National is an attempt to get young people to work together with us to build the future artists and writers of our business. I think there was a great deal that the artists were able to learn from each other. If someone had a problem in layout or the breakdown of the script, everyone was able to help you. You were able to work in a different way. It was a very good experience. Of course, when you have 200 people working for you, you just don't have the room for that group. But the junior bullpen idea is a way of learning and working with artists that come in. . . or a writer being able to assist an editor, to do a text page

or work on a script. I think it's invaluable for a beginning artist, just seeing the artwork passed through the plant, seeing how it looks, how someone inks something. I think that it's the only way to learn. We're very happy about the turnout of talent that we've seen. And they're going to have that same feeling, I'm sure.

BECK: I'm glad to hear about the bullpen idea, because that's the way we used to work in the old days, even the artists who had their own studios, as I had. Because artists are very lonely people, and writers even more so because one writer can keep ten artists working. I've never been in a neighborhood where another artist or writer was within miles of me. You don't find them on your own block or in your own apartment building. And it's great for these people, especially the young ones who are still tender and timid, to find so many other nuts in the same room (laughter).

PAUL FUNG: (from the floor) Excuse me, Phil, I just want to set something straight. I'm Paul Fung, by the way (applause).

KANE: I've got the original of your **Dumb Dora** on my wall at home.

FUNG: No kidding.

KANE: I love it; it's beautiful. You were one of the deans.

FUNG: I just wanted to set something straight. Phil, you're wrong about King Features. Nobody worked there for at least 15 years. The last one was Bob Dunne; he and Dave Breger until he died.

SEULING: What it was, was the production people.

FUNG: They do a lot of what we call 'make over,' making the strips different shapes for different publications, adding the Ben Day, etc.

KANE: Paul, can I ask you a question? Are you doing any comics today?

FUNG: I've been working on **Blondie**, the daily, and I still draw the Blondie comic book.

KANE: How long had you been doing **Blondie** when Chic Young was living?

FUNG: Sixteen.

KANE: Sixteen years? You did all of it?

FUNG: Yes, the daily. Most of them; I won't say all of them.

KANE: When you did **Dumb Dora,** what year was that, 1931?

FUNG: Yes. From about '30 for about four or five years.

KANE: There's a great similarity in the drawings of **Blondie** and **Dumb Dora,** of course. Those were all beautiful. You had great style. May I make a motion and invite Paul Fung up on the dais? I'd love him to come up here (applause).

SEULING: We have time for some questions from the audience now.

QUESTION: Mr. Beck, do you know where Otto Binder is?

SEULING: Can I answer that? Otto and Jack Binder are in Chestertown, New York. It's a bad time for both of them. Their wives are ill, Jack is ill. It's nothing critical, but they are having rough times right now. And I'm not talking financially; they are both working and doing OK. But it's hard. I did try to get Otto Binder to come to the convention, and that's the reason I couldn't. But it would have been a sheer delight. Between Gardner Fox and Otto Binder, they wrote all the comics that ever were.

QUESTION: Mr. Kane, may I have your opinion on the two movie serials based on Batman?

KANE: The ones in '43 and '49? I thought Lewis Wilson needed a brassiere (laughter). He was

pretty fat. I didn't like that too well. I was out in Hollywood at that time and the Batmobile was a grey convertible. At least they could have gotten a black limousine. It was all screwed up.

I liked the TV show. I thought that was done with great class and style. It's kind of campy. A lot of my fans would prefer to see the old mysterioso Batman; they didn't like the TV show. But I liked it because it brought me back into the spotlight again (laughter) and made me a few more bucks. But aside from that it's really a comedy, and I guess Batman should be taken seriously. There is the ambiguity of the whole thing.

QUESION: Do you remember an early Batman villain named Profeseor Radium? He was a provocative villain, and I was surprised you didn't bring him back in a sequel.

KANE: No...a lot of the stories I didn't write and they were ghosted so I might have been out of town when the ghost did that story. There was a Professor Strange many years ago. There was a Professor Radium, you're right. I remember drawing that many years ago. I was thinking of Mr. Freeze. There've been so many villains and it's been so far back that after awhile truth merges with fiction and you forget what began first and who's on second. Like Jerry Robinson says that he created the Joker. Not to take away from is statement, but I remember that I created the Joker and that Jerry Robinson inked it. But I wouldn't swear on my mother. It's so far back you forget, actually.

QUESTION: Wasn't there a sketch in the Steranko **History of Comics** showing that you originally did the Joker?

KANE: I'm not sure. I remember Bill Finger and I were kicking it around. Bill Finger is one of the unsung heroes of **The Batman**, actually. The only reason he didn't get a co-byline unfortunately, is that he got there after the fact, after I created the Batman figure. But Bill was instrumental in creating with me many of the villains. And he created many of the stories of the first twenty years or so. I think Bill was the best delineator of all the writers. I haven't seen him lately. Sol, does Bill do any work for National?

HARRISON: Bill was back at National only last week. He was working with Joe Orlando on some new scripts.

KANE: Great. Prior to that, how long have you not seen him?

HARRISON: He's been in and out, but he hasn't been doing work in possibly ten years.

KANE: Bill had just one problem...

HARRISON: He still does.

KANE: He'd promise you a story on Monday, July 4th and you would get the story July 30th, on a Friday. Then he'd come up with all kinds of excuses as to why the story didn't get in... "I was sweating and I didn't feel well, and my girlfriend was sick..."

VOICE: Neal who? (laughter).

HARRISON: That's an 'in' joke. I don't know if Bob really understands it.

KANE: Is that Neal Adams? Is he late also?

HARRISON: A little late.

QUESTION: Mr. Beck, I read somewhere that Dave Berg said he modeled for you when you did Captain Marvel. Is that correct?

BECK: He modeled? You mean on a stand in the nude? (laughter). Someone asked me yesterday if Captain Marvel's body was modeled after Primo Carnera, and that reminded me that I had a picture of Max Baer when I started. Max Baer has the most perfect build of any athlete that I've ever seen. Mar Baer's the father of Max Baer, Jr., who played on the Beverly Hillbillies. But it wasn't Dave. Dave might have posed for Sivana or something (laughter).

EDITED FOR PUBLICATION BY JOHN BENSON

National periodical Publications, Inc.

FRANK ROBBINS: MAN, MYTH, OR MACHINE

BY PAUL LEVITZ

"Hello?"

"Hi, guy—this is Frank. Remember that 20-page art job you gave me the day-before-yesterday?"

"You're not running into any problems on it, are you, Frank? You know that it's a rush job—I need it next week!"

"No, no problems—just wanted to know if you'll have a new script for me to pick up when I bring in the inked pages this afternoon."

Unbelievable, you say? The man must be a machine to turn out a job that fast? Nothing human could produce a quality job that quickly?

Nonsense! Frank Robbins not only can, he always does.

In an industry like comics where most of the great artists are people who devote weeks, or even months, to giving an assignment their special touch—ending up late, bleary-eyed from having gone without sleep for days on end—it's rather shocking to find a man who can't find enough work to keep himself oc-

© King Features Syndicate, Inc., 1972. World rights reserved.

cupled, with three different editors and a newspaper syndicate all considering him among their star creators. Nonetheless, there *is* Frank Robbins.

Half the problem, you see, is that Frank isn't just a great artist. If he was, then you could always claim that he held a brush in each hand. But how would you explain his speed as a writer? Every writer uses both hands to type with!

Then there are those who, upon first encountering the Robbins myth, will claim that only a hack could be so fast. For them, there is an easy solution—showing them something he has worked on. It doesn't matter whether it's *Johnny Hazard*, the syndicated newspaper strip he's been writing, drawing, and lettering for more than a quarter of a century, or one of his scripts for *Batman*, *The Flash*, or *The Unknown Soldier*, or his awe-inspiring art on *The Shadow*. Whatever it is it bears the master's touch—that singular look that a creative work takes on when it has been produced by a craftsman, and a man justly proud of his work.

Are our disbelievers out of arguments yet? Perhaps now they will argue that he does this with the aid of a group of assistants, each one good at a single facet of his work, and each aiding him to work that much more swiftly. One could consider this to be true—but only if his fingers and mind can be considered assistants, for they are the only things which produce his work. His personal commitment to his work is total: no other hands touch it, save when at National Periodical Publications' request a letterer is called in whose style matches the NPP house style more closely. Even then Frank will *not* relinquish his control: he requests the letterer *not* to do panel borders, balloons, or sound effects, so that the Robbins style can also show through in the lettering's designs.

The next step towards understanding is to examine Frank's dedication to the final product: not just the part that he is responsible for, but the entire story or feature. If he is given a story that he feels is not up to the standards of the magazine it is intended for, he will work for hours with the editor turning it into a product that is more in line with the type of art which will illustrate it. Should the magazine need a cover, Frank is happy to spend time working out possible cover sketches, instead of leaving that to the staff. And if deadline problems crop up there is no one that an editor would rather have in his corner than Frank.

A glimmer of understanding begins to light in the eye! The mystery of Frank Robbins is now clearing up.

© King Features Syndicate, Inc., 1972. World rights reserved.

JOHNNY HAZARD

Now, at last, the grating voices of the incredulous are stilled. They have learned much of what Frank Robbins is not, and perhaps, they are beginning to learn what he is like. But they cannot yet understand what he *is*.

No, he's not a machine—or even machine-like. He's lively, awake, and aware of the world and all its goings-on. He functions as a wholly creative being, not simply a co-ordinator of others' talents. His productions come from within his soul—and a soul is certainly the one thing that a machine lacks.

Nor is he a myth. He is unquestionably a part of the real world—more so indeed than almost all those who have devoted their lives exclusively to comic art. He suffers from all the same things that other men do, and thrives on what men take pleasure in.

Is he simply a man? Have we gone through all this just to say that, yes, he is a man like us? No. For he is a man, but he is possessed of an *additional* quality. And that quality is very easy to define...he is a professional among professionals.

YOU'RE WITH IT, MAN...I'M NOT ORIENTAL.
BUT I DIG THESE ANCIENT SKILLS THE MOST.
?!!
8-7
"SPECIALLY THE SUBTLE ART OF CHUNG-FA!
NOT UP ON THAT ONE, TRACY BOY...
CHILD'S PLAY, HAZ./ YOU'RE REALLY NOT WITH IT.
BUT I DIG KUNG-FU!!
BONK POW!!

GREETINGS TO THE NUMBER ONE COMICS CON FROM THE NUMBER ONE COMICS COMPANY! (AND A FRIEND...)
YOU WERE EXPECTIN' MAYBE BURT REYNOLDS?

ENJOY THE CON--
HAVE FUN--RELAX
--YOU'RE GONNA NEED
ALL THE REST YOU
CAN GET WHEN YOU
SEE THE EXCITING
SURPRISES MARVEL'S
GOT IN THE WORKS!

Stan Lee.

Let it be clearly understood that the Russian is a delightful person till he tucks his shirt in. As an oriental he is charming. It is only when he insists upon being treated as the most easterly of Western peoples, instead of the most westerly of Eastern, that he becomes a racial anomaly extremely difficult to handle.

The host never knows which side of his nature is going to turn up next.

Rudyard Kipling

Greetings
from
DeFuccio
&
Severin
Severin

We Specialize In
Satisfying
Comic Customers

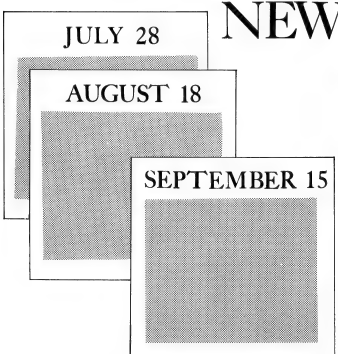
WE ALSO BUY AND SELL
B&BS, PULPS, AND TOYS

Send S.A.S.E. for
information or
50¢ for our list

FraNick Comics
c/o Nick Pappas
271 81st Street
Brooklyn, New York 11209

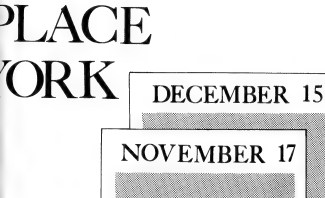
READ THE REST?... NOW TRY THE BEST!
RED CIRCLE'S
SORCERY
MADHOUSE
SUPERCOPS
...and keep your eyes open for NEW titles forthcoming from RED CIRCLE comics caldron!

THE Original COMIC MARKET NEW



10 AM TO 5 PM
ADMISSION ONLY $1

BOOK
PLACE
YORK



HOTEL McALPIN
34TH STREET
AND BROADWAY

THE WORLD'S GREATEST ADVENTURE STRIPS APPEAR EACH WEEK IN THE MENOMONEE FALLS GAZETTE
Rick O'Shay
Buz Sawyer The Phantom
Peter Scratch Modesty Blaise
Superman Male Call James Bond
Mary Perkins On Stage Steve Canyon
Dick Tracy Brick Bradford Captain Easy
Tarzan Ben Casey Kerry Drake Jeff Hawke
Secret Agent Corrigan Paul Temple Red Ryder
Garth Steve Roper and Mike Nomad The Phantom
Rip Kirby Air Hawk and the Flying Doctor Jeff Cobb
Steve Canyon Mandrake the Magician Scarth AD 2195
Batman and Robin Pawn the Dark Eyed Johnny Hazard
Prince Valiant Gunner Brick Bradford Kevin the Bold
Buck Rogers Tug Transom Big Ben Bolt Flash Gordon
Red Barry Scarth AD 2195 Doctor Kildare The Seekers
The Spirit The Heart of Juliet Jones Little Orphan Annie
Flash Gordon Big Ben Bolt Tug Transom Buck Rogers
Kevin the Bold Brick Bradford Gunner Prince Valiant
Johnny Hazard Pawn the Dark Eyed Batman and Robin
Scarth AD 2195 Mandrake the Magician Steve Canyon
Jeff Cobb Air Hawk and the Flying Doctor Rip Kirby
The Phantom Steve Roper and Mike Nomad Garth
Red Ryder Paul Temple Secret Agent Corrigan
Jeff Hawke Kerry Drake Ben Casey Tarzan
Captain Easy Brick Bradford Dick Tracy
Doctor Kildare Mary Perkins On Stage
James Bond Male Call Superman
Modesty Blaise Peter Scratch
The Spirit Buz Sawyer
Rick O'Shay
Sample Copy — 75 cents
12-$8.00 26-$16.00 52-$29.00
Canada: 12-$8.50 26-$17.00 52-$32.00
Overseas: 12-$9.00 26-$18.00 52-$35.00
Visit our table at the convention or send to
street ST enterprises
Post Office Box 295 Menomonee Falls, Wisconsin 53051

Archie
COMIC PUBLICATIONS
WELCOMES YOU TO THE
1974
COMIC ART
CONVENTION!
1974
COMIC
ART
CONVENTION

BILL FINGER

1974

"HIS IMAGINATION HAS MADE LIFE FOR US AN INTENSE PRACTICE OF ALL THE LOVELIER ENERGIES."

-MASEFIELD

© Hieronymus Pennyfeather Publishing

NEW YORK
COMIC
ART
CONVENTION

15 Good Reasons Why You Should Be Subscribing to INSIDE COMICS:

Neal Adams	Leonard Darvin	Stan Lee
Syivan Byck	John Goldwater	John Romita
C.C. Beck	Sol Harrison	Jim Steranko
Sol Brodsky	Carmine Infantino	Roy Thomas
Robert Crumb	Jack Kirby	James Warren

...Or 15 Bad Reasons Why You Should Be Subscribing to INSIDE COMICS

If you bothered to attend this 1974 convention, those fifteen people have a strong bearing on your everyday reading habits. They control the contents of just about every comic book, every comic strip and every black and white magazine you buy.

Sometimes they'll be helpful to you. And sometimes they're not going to want to tell you anything. They'll give you some of the information you need to know—some of the time.

But if you want to be an informed and intelligent comic fan, that isn't enough.

You need all of the information—without bias, without mistake—all of the time.

That's why there's **INSIDE COMICS**. From us, you'll get all of the information you need—all of the time. Without bias, without mistake. We think you're entitled to know what the hell is going on. Whether our fifteen friends want you to know it or not.

But you already have the strongest reason of all for subscribing to **INSIDE COMICS**. If you're into comics, we think you need to have **INSIDE COMICS**. We tell you what you need to know. Not just what they want to tell you.

INSIDE COMICS, Dept. P
11 West 17 Street
New York, N.Y. 10011

Please enter a one-year subscription to **INSIDE COMICS**.

[ ] I enclose $4.00.

Name .....

Address .....

City .....

State ..... Zip .....

THE MONSTER TIMES

Don't Let The Name Fool You!

A lot of people think THE MONSTER TIMES covers just movie monsters and horror. A lot of people think THE MONSTER TIMES is just for kids who watch horror movies and crawl under the covers.

A lot of people are thinking wrong.

Sure, our name is THE MONSTER TIMES. And, sure, we cover monsters and horror. But if you think that's all we've got in THE MONSTER TIMES, you're wrong.

Dig comic art?

We're there with articles by Joe Brancatelli and Mark Evanier and Gary Brown and Doug Murray. And art by Neal Adams and the rest of the talented guys.

Dig STAR TREK?

We're there with interviews and articles and convention reports and just about anything that has anything to do with STAR TREK.

Are you a Kung-Fu freak?

So are we and you'll constantly find articles about the martial arts and martial arts movies.

Just Because We Say Monster Doesn't Mean Only Monster.

THE SPIRIT

by

WILL EISNER

Just saw the first issue of THE SPIRIT, and I think you've done a fine job and have a winner for sure!

Kudos to **Kid Corben's** color!

ALEX TOTH
Los Angeles, Calif.

I had never heard of THE SPIRIT before I picked up this first **Warren** edition. But I must say that this was the finest introduction I could have had. I sincerely hope THE SPIRIT will enjoy unlimited success.

SEAN McINERNEY
Red Bank, N.J.

Thanks much for THE SPIRIT. It's good to see the classics again after all these years!

BOB BLOCH
Los Angeles, Calif.

Because of the high standards of quality represented in the **Warren** magazines, I had long hoped you would be adding an additional title to your already-fine horror line. THE SPIRIT not only gives us that additional quality title, but throws in the number one writer and artist in the comics field today. **Will Eisner.**

FRED McLAREN
Ontario, Canada

Finally, **Will Eisner** is back on the scene to teach us how to draw and tell a comic book story. For those new to comics, his approach will have original flair. For those who have forgotten, his unique style is a gentle reminder of the way comics **should** be!

NEAL ADAMS
New York, N.Y.

You've hit upon the perfect combination: high quality black and white reprints of SPIRIT stories from the 1940's coupled with full-color and excellently colored text by **Will Eisner.**

The introduction by **Mr. Eisner** on the second cover served to set the mood of the magazine immediately.

All in all, it appears **Warren Publishing** has another hit on its hands!

BILL G. WILSON
Clairton, Penn.

Although I was born in 1947, I had never had the opportunity to see any of **Will Eisner's** stories when they were first published. The newspaper-style, tabloid layouts are quite imaginative. I am reminded of **Pogo** and **Prince Valiant.**

Seeing THE SPIRIT actually makes one envious of all the older readers who were able to appreciate these stories when they were new. I wasn't twenty years ago! Why couldn't I born just a couple of years earlier?

ALBERT BOUCHARD
Port Washington, N.Y.

Welcome back, **Will Eisner**. Welcome back, SPIRIT, to the world of mass-distributed magazines. I followed your adventures in the underground comics. But now it's a total quality boom with a high-gracing magazine that will be another month.

LEE ROBERTS
Los Altos, Calif.

Will Eisner, where have you been all of my life? I love your stories and your artwork is in a class all by itself.

RANDY RASMUSSEN
St. Paul, Minn.

It's been eight years since I last saw THE SPIRIT. In those days, he appeared in the short-lived Harvey adventure series. I still own and treasure that first issue, just as I'll always own and treasure this first issue produced by **Warren Publishing**.

SCOTT LORVINE
Oconomowoc, Wisc.

All I really can say is that THE SPIRIT is the most refreshing and original black and white magazine to hit the few years back, and its easily worth the greenback I spent on it.

In a world where the comic racks are bubbling over with a million and one 'monster magazines,' THE SPIRIT is an excellent change of pace.

But what else can you expect when **Will Eisner** and **Warren Publishing** team up?

Count me in as a regular supporter of this exciting, new, unique, and entertaining magazine.

STEVEN SCHEIBNER
Jackson Heights, N.Y.

My congratulations to **Jim Warren** for having the good judgment and good taste to present this **Will Eisner** look-alike as one of your three all-time favorite artists . . . and also my first employer.

WALLY WOOD
New York, N.Y.

Not since EC's MAD made its initial appearance in the mid-fifties have I been so excited over the debut of a new comic as I was over THE SPIRIT.

It just arrived. I read it, loved it, and I thank you. My congratulations to **Will Eisner**, **Bill DuBay**, **Rich Corben**, and all the rest of your staff for a job well done.

Best of luck with the magazine. I hope it is so successful that it becomes a monthly in short order.

HUGH ABRAMSON
New York, N.Y.

Fantastic! It's the only word I can think of for a magazine with such graphic story-telling.

CHAD DRAPER
Norman, Okla.

It's high time you guys at **Warren Publishing** put out a down-to-earth **nostalgic** magazine. The good-old-days were great, and THE SPIRIT captures their greatness in its entirety. And **adds** a little to boot!

R. HILL
Cols, Ohio

WARREN
NO ORDINARY PUBLISHING COMPANY

ROY THOMAS

AN APPRECIATION

BY DON & MAGGIE THOMPSON

We first "met" Roy when we received *Alter-Ego* No. 1 (we don't know the exact date we received it, but it was postmarked April 1, 1961). *A-E* was edited by Jerry G. Bails and Roy Thomas and described in their policy statement as "a new comic fanzine devoted to the revival of the costumed heroes." Roy had two pieces in that first issue, a fictional item, "The Reincarnation of the Spectre", and a cover-featured parody, "The Bestest League of America".

Ah, yes, the BLA, forerunner of such masterworks as Roy's work in *Not Brand Echh*, *Crazy* and *Spoof*. The BLA consisted of Lean Arrow (the bird-brained bowman), Green Trashcan (the emerald asphyxiator), Wondrous Woman (queen of the Glamazons), The Cash (fastest buck alive — also the skinniest), Aquariuman (king of the seven seas — but he doesn't know which seven), and S'amm S'mith (the Martian Manhander (sic) whose super powers enable him to do anything but grow hair).

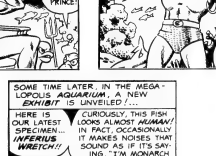
Roy did the artwork, too. A close analysis of his style and technique explains his successful career as writer and editor — as far from the drawing board as they can keep

SUB-MARINE MAN

Script: Roy Thomas
Art: Wally Wood

THE SUNKEN CONTINENT OF FATANDIS, THE REGAL SUBMARINEMAN SURVEYS HIS WATERY KINGDOM...
...PRINCE NAME-IT, MONARCH OF ALL I SURVEY, AM READY FOR ANOTHER DAY OF SUPER-DOING! (YAWN)
YES, MY PRINCE!
...PLAY-THING THAT
MARVELOUS WRECKS!

IMPETUOUS RICH! YES... (DOUBLE YAWN)...I, PRINCE NAME-IT, THE SUBMARINEMAN, AM TRULY MONARCH OF ALL I SURVEY!
...INCLUDING THIS FISH HOOK!
...FISH HOOK?


SOME TIME LATER, IN THE MEGALOPOLIS AQUARIUM, A NEW EXHIBIT IS UNVEILED!...
HERE IS OUR LATEST SPECIMEN... INFERIUS WRETCH!!
CURIOUSLY, THIS FISH LOOKS ALMOST HUMAN! IN FACT, OCCASIONALLY IT MAKES NOISES THAT SOUND AS IF IT'S SAYING, "I'M MONARCH OF ALL I SURVEY!"

him!

In February of 1962, Roy became the first secretary of the Academy of Comic-Book Arts and Sciences (a fan group, not the current Academy of Comic Book Arts, which is by and for professionals). He sent out nominating forms to nineteen other fans and made up a final ballot from those nominations for the first annual awards of the Academy (the Alleys). On the final ballot, any comics fan could vote. Meanwhile he was easing out of A-E; by the third issue he was "Contributing Editor" and with the fourth, Editor-Publisher Bails had passed it on to Ronn Foss.

Roy returned as editor with A-E No. 7 (Fall, 1964). He started out his career as an editor by picking up a very strong threat of a lawsuit from Fawcett Publications because he printed Biljo White drawings of the Marvel Family. Fawcett said A-E could put the characters into public domain by printing them and they couldn't give permission for anyone to use them. They threatened to beat Roy into mush.

Nothing daunted (well, actually, quite a bit daunted), Roy continued to publish A-E but in the ninth issue (May-August 1965) he announced he had reached the Turning Point In His Life:

> I have, in my own small way, "gone pro" — having written

THE CLANGOR OF THE GONG HAS DIED ONCE MORE. HELL'S OF SOUNDLESS COLD AND NOISELESS FLAME WHIRL ABOUT KULL... BUT THE SILENCE IS SOME HOW WEAKER NOW··· AND IN ITS LOATH SOME GRASP IS ONE WHO NEITHER GRANTS NOR ASKS FOR QUARTER···
Copyright © Marvel

and sold to Charlton Publishing Company one script each for SON OF VULCAN and BLUE BEETLE and being currently at work on more scripts for the same two heroes.

On the strength of those sales, he made the trek from Jackson, Missouri to New York City and a brilliant new career writing for — DC! It is easy to forget that Roy worked for DC since his career there was but a quick side-shuffle on his trek to Marvel; he left after only about two weeks under the tutelage of Mort Weisinger. (We don't think he ever wrote anything that was published with his name on it but he may have done some rewriting on Jimmy Olsen scripts.)

At Marvel, Roy found his home. Stan Lee had long been his inspira-

THERE WAS LONGING IN HIS HEART, WHICH NEITHER GOLD-LINED COFFER NOR GOLD-HEARTED STRUMPET HAD EVER QUENCHED.
PERHAPS MALA WAS THE ANSWER, AFTER ALL.
AYE, AFTER ALL.
PERHAPS...
Marvel Comics
Colorist

tion. Emulating Stan's incredible powers of creative writing and imaginative development of characters, Roy began scripting *Millie the Model* and learning his trade. As the years passed, his awesome capacity for work gained him full editorship, the toughest writing assignments, total control over the magazines he edited, and a workload that would cause an elephant hernia. He gained the respect and admiration of Stan Lee as well, and for Roy this was among his top rewards.

Totalling Roy's contributions to the field would take another volume the size of the one you're holding, but we should remember especially that Roy has brought such features as Conan into being, winning awards from the Academy of Comic Book Arts along the way.

He is a non-stop thinker, doer, and talker. His memory is encyclopedic and his curiosity insatiable. He has credentials in comic fandom and in the professional field that warrant choosing him as Convention Guest of Honor.

Maybe he can even walk on water, but when would he have the time?

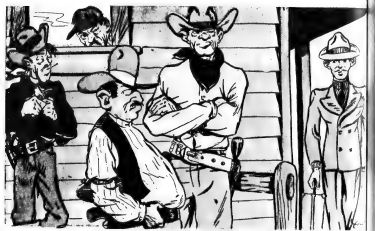
THE SPIRIT ED WILL EISNER

BY MURPHY ANDERSON

Unlike the works of many of my favorite cartoonists in those early days of memory, the twice-daily thump of a newspaper on our front porch did not bring the works of Will Eisner.

Rather, a twice-weekly-after-school-trip downtown on Wednesday and Friday afternoons was necessary. Then would begin my long search through a burgeoning number of comic books at our town's only true newsstand for the latest Eisner efforts.

Jumbo, Jungle, Fight, Planet, Wings, WonderWorld, Mystery Men, Fantastic, Science . . . comic



EISNER CIRCA 19

books bearing the Fiction House bullseye and the Fox-head ... these had become primary sources of Eisner work, but one had to be careful. It was becoming apparent that this man was indeed prolific and that his work could pop up anywhere.

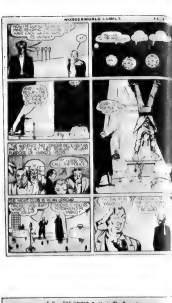
My first awareness of the Eisner touch was in Jumbo Comics (as its name implied, an oversized comic at the time) and I was perplexed... Here was an artist who produced the masterful "Hawk of the Seven Seas", but was not the humorous "Clown" character also portrayed in his inking style? Unheard of... a cartoonist was either heavy adventure or strictly humor ... wasn't he??

The Eisner magic was beginning to unfold ... this man could do *anything ... everywhere!*

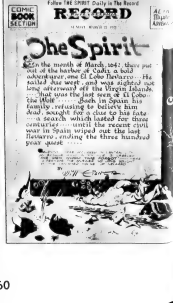
Not only could his touch be seen in the Fiction House and Fox comics, but how about that new magazine from Quality, *Smash Comics*? Wasn't its beautifully executed lead feature, "Espionage featuring Black X", though credited to William Erwin, *really* Will Eisner? Of course...

Suddenly, the Quality comics line began to expand ... with the Eisner approach showing not only

Follow the SPIRIT Daily in The Record
RECORD
ACTION
Mystery
Adventure
the Spirit
by Will Eisner



Follow THE SPIRIT Daily in The Record
COMIC BOOK SECTION
RECORD
ACTION Mystery Adventure
SPIRIT


Follow THE SPIRIT Daily in The Record
COMIC BOOK SECTION
RECORD
The Spirit

in Feature and Smash Comics. . . . but in a breathtaking series of new books . . . *Hit Comics, Military Comics, Police Comics, National Comics* with Eisner himself heavily involved in such new features as "Uncle Sam" and "Blackhawk". These books immediately became my favorites, for they featured not only Eisner, but other much admired artists, who seemed to show up regularly throughout books in which he appeared . . . artists such as Fine, Guidera, Viscardi, Zolnerowich, Tuska, Nichols, Walker, Masoujian, Kotsky, Crandall, Nordling, Powell, etc.

On my twice-weekly trips to the local newsstand, I not only pored over the comic-books, but also kept an eye on the out-of-town newspapers from New York and Philadelphia. Certain of these newspapers published special advance editions of their Sunday papers containing color comics and weekly features. When I could afford it, I liked to buy these Sunday editions because they carried many great comics not appearing in local papers.

Then . . . it happened one day in June, 1940. . . By pure chance, I opened an out-of-town edition of the Philadelphia Record and there it was — a 16 page, full color, newspaper supplement in the *comic-book format*. I was stunned!! Before my eyes was undoubtedly the greatest concept in comics history — *three complete stories, employing the comic-book format and techniques, and appearing weekly in a newspaper!!*

But the stroke of genius that insured the success of this new concept was the lead feature by the one and only Will Eisner. That feature, of course, was the "Spirit"... but the name and subject mattered little. What counted was that the imaginative mind, talents and boundless energy of Eisner were behind it.

For awhile, the Eisner influence could still be seen in the Quality comic-book line, but gradually his direct efforts were, apparently, channeled into the *Spirit* comic-book newspaper supplement . . . but no matter!! After all, weren't Eisner's concepts being carried on by a multitude of his followers in the comic books? And weren't we now being treated to a superb weekly series of graphic stories

appearing in literally millions of newspaper copies across the country? Yes . . . for close to two years this was so . . . then with World War II and the U.S. Army intervening, Eisner left the scene.

While the Spirit was continued by some of the most able talent in comic books, the spark was gone — and for me an era had ended. Of course, Will Eisner returned to the *Spirit* after the War to carry the feature on to even greater heights . . . or so I am told by his many other fans. Even Will himself considers his post-war efforts his best. Maybe . . . but I'm not convinced. Perhaps coming into my own maturity and entry into the comics field during the Eisner absence from the scene changed my perspective . . . however, I doubt it. It may be pure nostalgia when I reread this pre-war material, yet it still has a special magic for me.

When Will Eisner left the *Spirit* and founded *PS Magazine* for the U.S. Army, his innovative genius was once again apparent in this entirely new concept and use of comics and comic-book techniques. The fact that *PS Magazine* is well into its 24th year of continuous publication speaks eloquently of Will Eisner's unique contributions in this area. Now, since he has left *PS Magazine*, the astounding creative energies of Will Eisner are being channeled in new directions. His fans, among which I consider myself *number ONE*, are eagerly awaiting the *third* new era of Will Eisner innovations. Knowing Will, this new stage of the Eisner career is sure to be the greatest yet.

ANNIE FANNY LIFE STORY PAGE ONE ©PEI 1974

Little Annie Fanny

BY HARVEY KURTZMAN AND WILL ELDER

Annie has been with us since October 1962, successfully blending sex and satire in Playboy Magazine. Little Annie Fanny was the first comic strip to be illustrated in the elaborate and expensive four color separation and process printing that has been widely admired and even imitated by others.

Harvey Kurtzman and Will Elder head the creative effort, assisted over the years by Arnold Roth, Jack Davis, Russ Heath, Frank Frazetta, Paul Coker, Al Jaffee, Bob Price and Larry Siegel.

Harvey Kurtzman develops a rough storyboard, which is sent to Will Elder for spot gags. Harvey then constructs a tighter storyboard which is sent to Playboy for approval.

Upon approval, Harvey draws the pencils on tracing paper, collects necessary reference material, and hands the page to Bob Price for lettering and masking. Then, Steve Austin traces the penciled page onto bristol board and paints the preliminary water color.

The page is then turned over to Will Elder, who does the painting, starting with light tones which are built up to the finished rendering.

The page is returned to Harvey who makes corrections on a tracing paper overlay. Will Elder does the corrections and the page is completed.

This process is repeated for each page before the strip is sent to Playboy.

At this time, Playboy has three completed stories waiting for publication: "Annie's Life Story", "The Freak Rock Story" "Everybody Is Doing It" (concerning corruption on various levels).

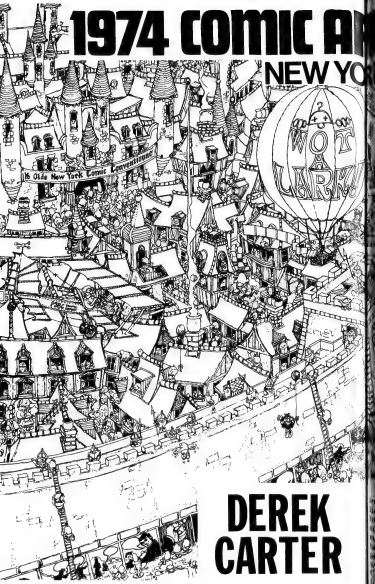
Two collections of Little Annie Fanny have also been published by Playboy Press.

Steve Austin

KURTZMAN, ELDER

HUGO HEADSTONE
MONSTER MAGAZINE PUBLISHER
BO.148
YGOR! IN EMERGENCY BOX! HURRY!
I'M PLANNING A COVER SPREAD OF THE BIGGEST HORROR FILM OF ALL TIME - THE EXORCIST! FOR OUR NEXT ISSUE...
BUT I CHECKED MY FILES AND DISCOVERED I DON'T EVEN HAVE ONE LOUSY STILL — AND WHAT'S WORSE, THE STUDIOS AREN'T GIVING ANYTHING OUT!...
DISGUSTING MONSTERS HAS ONLY ONE ALTERNATIVE! I WANT YOU TO GO DOWN TO THE CONVENTION AND DIG ME UP SOME!
HOLD UP
BUT BOSS — YOU KNOW DISGUSTING MONSTERS IS NON PERSONA GRATA AT ALL CONVENTIONS IN THE COUNTRY!
THAT'S A LOT OF HOGWASH! SEE THEM AS WELL AS I DO THAT ALL OUR READERS LOVE US! — NOW GET MOVING AND DON'T COME BACK WITHOUT AT LEAST ONE HORRIBLE SHOT OF SOMETHING...
BUT BOSS — DON'T YOU REMEMBER? — IF EITHER ONE OF US SHOW OUR FACES — WE'LL BE TARRED AND FEATHERED!
THAT IS THE MOST RIDICULOUS NONSENSE I'VE EVER HEARD! THINGS LIKE THAT ARE NOT BEING DONE IN THE U.S.A. TODAY!
LATER..
— AND NOT ONLY THAT BUT I DIDN'T GET A CHANCE TO GET ANYTHING —
HOLD STILL A LITTLE MORE, YGOR... ANOTHER FEW MORE DAYS AND I'LL BE FINISHED WITH THE COVER AND THEN I'LL REMOVE THE TAR AND FEATHERS...
DISGUSTING MONSTERS

COMICS
A GREAT AMERICAN TRADITION
NO, DUMMIES!
IT'S A PLANE!
IT'S A BIRD!
IT'S A PUP!
IT'S A PANE!
SUPER SNIPE!
ED SUMMER
212 879-9628
SUPERSNIPE
1617 Second Ave. (84th St.), N.Y.C., N.Y. 10028
New Comics early! over 100,000 Back Issues!
we buy Collections! Original Art! service Subscriptions!
12 to 6 Mon. to Sat., closed Wed.


1974 COMIC A
NEW YO
WOT A
CLARK
Olde New York Comic Convention
DEREK
CARTER

T CONVENTION

K CITY

Derek Carter was born in England, ends to visit the United States, and now dormant in Canada. Once in a while, molten whimsey forces its way to the face, leaving noticeable landmarks, ch as his Jabberwich drawings for Cap- n George of Toronto, his newly ap- arting work in *Hop*, and this poster, hich drew thousands of people to this nvention (all of them round and one ch tall. Watch your step)

CHARLTON NEWS

© Copyright 1974 Charlton Publications,

JULY COMIC CONVENTION ISSUE 1974

WILDMAN SEZ:

E-MAN, YANG ... SUCCESS!

E-MAN

YANG

RETURN FROM THE DEAD

After nearly a decade of absence from the super hero field Charlton has once again tossed its hat in the ring. Considering the strong foothold that National and Marvel already have in this category gaining recognition for a new hero indeed seems like a super task.

"We welcome the challenge" says George Wildman, Editor of Charlton Comics, "We're going to take our time and instead of flooding the market with insipid, muscle-bound weirdos we're going to turn out unique, polished gems. Both the writer and artist must be inspired by a new concept or the concept will never reach the stands. With E-Man (writer/creator ... Nicola Cuti, artist/designer ... Joe Staton) and Yang (writer/creator .... Joe Gill, artist/designer ... Warren Sattler) we know we have two winners! Fan reactions have been beyond our greatest expectations."

Charlton also puts out books in other categories besides super heroes.

"Our other books include humor, mystery, romance, war, and westerns", George Wildman continued. "We have invited all of our artists and writers to attend the convention. Therefore, the fans will get the opportunity to speak to Wayne Howard, Joe Staton, Tom Sutton, Ray Dirgo (Flintstones), Frank Roberge (Pebbles and Bamm-Bamm), Tony DiPreta (Great Gazoo), Greg Walker (Sarge Snorkel), and many others. I hope everyone will stop by the Charlton Room not only to speak to our artists but also to collect some free comics. I shall attend as Editor and artist of 'Popeye'. Our Assistant Editor, Nicki Cuti, will also be there and original art from our comics will be on display. Drop in and rap!"

Check your POCKET PROGRAM for our ROOM NUMBER!

OTHER TITLES

EACH SUBSCRIPTION $1.25

HUMOR
BARNEY and BETTY RUBBLE
BEETLE BAILEY
BLONDIE
DINO
FLINTSTONES
GREAT GAZOO
JETSONS
PEBBLES and BAMM-BAMM
POPEYE
SARGE SNORKEL
TOP CAT
YOGI BEAR

ARMED SERVICES
ATTACK
FIGHTIN' ARMY
FIGHTIN' MARINES
WAR THEN and NOW

GHOST
GHOST MANOR
GHOSTLY HAUNTS
GHOSTLY TALES
HAUNTED
HAUNTED LOVE
MANY GHOSTS of DR. GRAVES
MIDNIGHT TALES

ROMANCE
CAREER GIRL ROMANCES
FOR LOVERS ONLY
I LOVE YOU
JUST MARRIED
LOVE and ROMANCE
LOVE DIARY
ROMANTIC STORY
SECRET ROMANCE
SWEETHEARTS
TEEN CONFESSIONS
TEEN-AGE LOVE
TIME FOR LOVE

WESTERN
BILLY the KID
CHEYENNE KID

ADVENTURE
PHANTOM

MAIL TO:
CHARLTON COMICS
SUBSCRIPTION DEPT. 73.
CHARLTON BUILDING
DERBY, CT. 06418

special offer from CHARLTON COMICS WITH EACH SUBSCRIPTION
ONE ISSUE
FREE
PLUS
COMIC BOOK GUIDE
ARTIST WANTED by ALL THE FLAK

ENTEPRISES

"FOR THE BEST COMIX AT LOW PRICES!"

WE OFFER A *COMPLETE LINE OF THE UNDERGROUNDS!*

Featuring such Artists as...

ROBERT GRUMB...

RICHARD CORBEN...

VAUGHN BODE...

GILBERT SHELTON...

M&M is sponsoring an Amateur Art Contest

STOP BY OUR TABLE FOR DETAILS

VISIT OUR TABLE *OR* SEND A SELF-ADDRESSED STAMPED ENVELOPE PLUS 25¢ TO....

M & M
P.O. BOX 394
CRANFORD, N.J. 07016

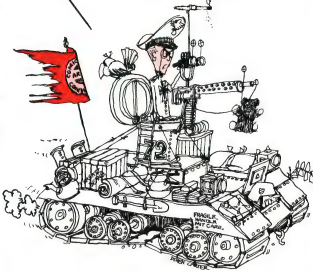
For Comprehensive List Featuring Artists

In one way, Vaughn Bodé invented himself an art form, **The Bodé Cartoon Concert**, in which his talents (wry wit, highly original art style, voice characterizations) are given the chance to mesh, synchronize, and create a very much unique effect. Audiences in many cities and colleges have been delighted by this new art-entertainment, and so have Convention-goers in various parts of the country.

From another viewpoint, Vaughn Bodé is keeping alive the spark of an artistic tradition begun by Winsor McCay, who performed on stage in the turn-of-the-century New York theaters, accompanied by his own animated-film character, Gertie the Dinosaur.

But why should it matter to anyone if Vaughn is a trail-blazer or a keeper-of-the-flame? The Cartoon Concert is today's enchantment, not made for the sake of the patent office **or** a museum, but to be seen, and experienced, and enjoyed **now**. That's what really matters.

DER BIGGISCHE CATALOGEN UF PHIL SEULING IST MIT GUT COMICKS BOOKEN GEFILT. UND ZO, MEIN HARTEN IST MIT JOY GE-STUFFEN, UND ALSO MIT.....TANKS !



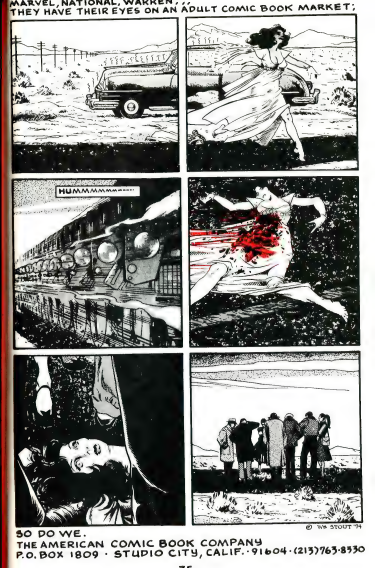
CATALOG OF COMIC BOOKS

UND ZUM ODDER SCHTUFF

FOR SALE

PHIL SEULING BOX 177
CONEY ISLAND STATION
BROOKLYN, NEW YORK 11224

SEND PLEASE 25¢ FOR DER TIME UND TROUBLE !


MARVEL, NATIONAL, WARREN,
THEY HAVE THEIR EYES ON AN ADULT COMIC BOOK MARKET;
HUMMMMMMMM
© '78 STEVE '78
SO DO WE.
THE AMERICAN COMIC BOOK COMPANY
P.O. BOX 1809 · STUDIO CITY, CALIF. · 91604 · (213) 763-8530

GUIDE TO HOTEL

WINDSOR TERRACE---
LUNCHEON
COCKTAIL PARTIES

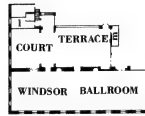
WINDSOR BALLROOM---
PANELS
MOVIES

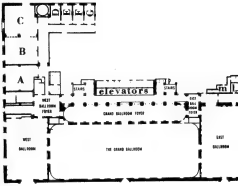
GRAND & EAST & WEST BALLROOMS---
DEALERS ROOMS

GRAND BALLROOM FOYER---
REGISTRATION

PARLORS & FIRST FLOOR ROOMS---
SPECIAL EVENTS AS POSTED

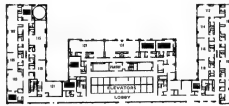
MAIN FLOOR





BALLROOM FLOOR

FIRST FLOOR



THE MOST FAMOUS COMICS IN THE WORLD!

SALUTES

Frank Robbins (SHADOW) and Joe Simon (SANDMAN)

© NATIONAL PERIODICAL PUBLICATIONS, INC., 1974

KING KULL Conquistador Glen Orbik, Mirror of Crimson Group © Middle Earth

A Treasury of Fine Art

We've gathered the Greatest Fantasy Artists of our Time to illustrate their finest limited-run art exclusive series of limited-edition Fantasy Art Portfolios of the finest quality and highest collector potential. Each of the below described portfolios features six 13"x11" pen and ink drawings impressively reproduced onto heavy stock, brilliant white paper. Each piece is printed on one side of paper, making the portfolios even more suitable for framing. Only the Finest of Printing methods are applied to give each print the texture and appearance of original artwork. While our superior printing process expertly complements and adds luster, it clearly displays the slightest of detailed lines with superb accuracy.

A Strictly Limited Offer

Each portfolio in the series will be produced in the extremely limited edition of only 1,000 complete sets. All artwork is new and previously unpublished material executed exclusively for MIDDLE EARTH and especially for this special series. To be sold on a first-come-first-served basis, only the first 1,000 collectors per portfolio in order will ever have the chance to obtain these fine sets at such low prices. Upon completion of the limited-run, each portfolio will forever be preserved in the integrity of each edition.

The Closest Thing to Original Artwork

To further enhance this series, each print is personally sign and number the series print run of his portfolio, thereby adding to the originality of each set. No two can be alike. Aside from this major feature, each portfolio will:

- Be of the same superior quality famous to all MIDDLE EARTH products.
- Be presented in its own illustrated envelope and dust wrapper.
- Contain a Certificate of Authenticity as to Registration.
- Be individually serially numbered.
- Be accompanied by a descriptive letter of comment from Artist and Publisher.
- Be mailed flat between two sheets of 200 lb. stock cardboard in a padded mailing box which is insured against damage or loss.

Each, in addition, all advance orderers receive within 7 days of ordering, an Ad-Mail Confirmation Invoice stating which of the signed and numbered portfolios you'll be receiving.

Remarkable Investment Potential

Leading Original Art Dealers and investment advisers are predicting continuing increases in the price of original artwork and limited edition prints. Consider too, that the value of these artists' work has risen dramatically over the years, and has continued sharply only recently. Many of these artists' original limited-run artwork pieces have sold in the past for \$500.00 to \$1,000.00. Thanks to the re-enactments of acquiring this superb, authorized Fantasy collection – one both beautiful and relevant – you must act immediately. Your order can only be accepted if it is received in time to be included within the deadline listed. Order now. Don't delay.

KING KULL PORTFOLIO I: Featured within are 6 of the finest KULL theme done to be executed by the Sensitive, Warm (on pastels) and Jules Lee (inks) provide the illustrations for this portfolio. Each piece is 13"x11" pen and ink. Each print is personally signed and numbered by Jules Lee. Each print run of 1,000 copies are personally signed and numbered by Wade Sessions. Only 12.00 per copy on all orders received postmarked before October 1, 1976. Any remaining copies will sell for \$15.00 after that date.

CONAN PORTFOLIO I by Smith: Featuring 6 fantastic illustrations presenting CONAN as he has never been presented before! Highlights show the Pole Sorcerer Thoth-Amon cast the Ancient Mind Ravager Spell of Unconscious Oblivion on Conan! Conan that ever! Entire print run of 1,000 copies personally signed and numbered by Barry Smith. Only \$15.00 per copy on all orders received postmarked before August 1, 1976. Any remaining copies will sell for \$15.00 after that date.

FLASH GORDON PORTFOLIO I: Featuring 6 exciting, action-packed illustrations of 6 graphic illustrations depicting flashiest heroes and exploits and heels every that will have you on the edge of your seat! 1,000 copies personally signed and numbered by Frank Brunner. Only 18.00 per copy on all orders received postmarked before September 1, 1976. Any remaining copies will sell for \$15.00 after that date.

Howard Chaykin CODY STARBUK PORTFOLIO: 6 breathtaking illustrations featuring a character destined to become one of Sci-Fi Fantasy's greatest Warrior Heroes! Cody Starbuk! Cody Starbuk! Cody Starbuk! Entire print run of 1,000 copies personally signed and numbered by Howard Chaykin! Only 18.00 per copy on all orders received postmarked before November 1, 1976. Any remaining copies will sell for 100.00 after that date.

Jim Starlin STARLIN PORTFOLIO: A varied assortment of 6 surreal illustrations featuring the many bizarre effects and fantasies of an almost schizophrenic, multi-talented artist. Each piece is personally signed and numbered by Jim Starlin. Each print run limited personally signed and numbered by Jim Starlin. Only 18.00 per copy on all orders received postmarked before October 1, 1976. Any remaining copies will sell for \$10.00 after that date.

Frank Frazetta LORD OF THE RINGS PORTFOLIO: Featuring fantastic fantasy scenes inspired by and partly based on J.R.R. Tolkien's etherial Trilogy as illustrated by the greatest SciFi and Fantasy Artist of our time! Entire print run of 1,000 copies personally signed and numbered by Frank Frazetta. Only 10.00 per copy on all orders received postmarked before December 1, 1976. Any remaining copies left in stock will sell for \$15.00 after this date.

KIM KAMA SHADOW PORTFOLIO: A very special collection of 6 masterful illustrations commemorating the greatest and most ruthless Crime Fighter of all time! Featuring all of the finest SHADOW artwork executed! Entire print run of 1,000 copies personally signed and numbered by Michael W. Kaluta. Only 15.00 per copy on all orders received postmarked before October 1, 1976. Any remaining copies left in stock will sell for \$15.00 after that date.

Jeff Jones' PORTFOLIO OF DEATH: Finally . . . The Ultimate beginning in Graphic Art Portfolios! At last . . . The latest whirlwind opinion from the Master-Illustrator of Fantasy! Featuring 6 of the most exciting pieces of Jeff Jones' career after that last final fatal moment . . . Entire print run of 1,000 copies personally signed and numbered by Jeff Jones. Only 18.00 per copy on all orders received postmarked before February 1, 1975. Any remaining copies left in stock will sell for 100.00 per copy after that date.

middle earth
BOX 18372 • 1974 • Denver Colo. 80218

COMIC BOOKS

Monster, Science Fiction & Movie Mags., TV Guides, Doc Savage, Original Art, Gum Cards, Playboys, Movie Items, Books, Photos, Toys, Big Little Books, Posters, Pulps, Collectors Items, Games, Pocket Books, Buttons, Radio & Cereal Premiums, Etc.

FOR SALE from 1900-1973

SEND $1 FOR GIANT CATALOGS

★★★★★★★★★★★★★★★★★★★★

We Also Buy.
Send your selling list with prices.

HOWARD G. ROGOFSKY
☆ ★ P.O. BOX 1102 ★ ☆
LINDEN HILL STATION
FLUSHING, N. Y. 11354

JOE SIMON: FROM CAPTAIN AMERICA TO SANDMAN TO ?

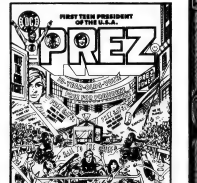
When Joe Simon works alone, he is part of a team—the artist and the writer. And he is both parts of that team, now thinking his story into graphic form, and now allowing the artwork and design to carry the idea forward. What separates him from the great majority of artists is exactly this ability to connect the two fundamentals of comic art, the excitement of the story and the eye-appeal of the pictures. Much the same may be said of Jack Kirby, Joe's long-time, and now-and-again partner. Each has the kind of mind necessary to be a constructive, creative partner. Each can carry the story-telling or the depiction, or follow the chain of logic or design begun by the other.

Perhaps it is this aspect of their brilliance which made them the most famous and productive team in the history of comic art. No single person *or* team has ever produced so much work of such high quality. All this output is of course in addition to their work as individuals or with others.

There is more than his tremendously successful partnership quality which makes Joe Simon

the artist he is. There is also the individual touch of style that identifies his work whether it be fist-swinging hero or love story or Western; and there is the trait so many claim and so few truly have —originality. Look at his titles and characters for witness to this claim.

Are they called *Pow-Man* or *Smash-Man* or *Zap-Man* in order to reproduce the success of such originals as Superman and Batman? Many other writers and artists went that route with varying success. Joe Simon worked on Captain America, Blue Bolt, Boy



Copyright©1973 National Periodicals

Copyright©1973 National Periodicals

Commandos, Manhunter, Young Allies, Newsboy Legion, Boys Ranch, Bullseye and Boy Explorers. He worked on the Guardian, Challengers of the Unknown, the Shield, and the Fly. Even Sandman and Stuntman were words that existed long before Superman and Batman, and like all Simon (or S & K) titles, they emanated from the character's chief ability or employment, rather than for only their sock effect. Originality!

Captain America is a classic in the field. All the power, color, simplicity of statement, patriotism, and ideals are, in one character, the representation of what we want-

THE STRANGEST STORIES EVER TOLD!
20¢
BLACK MAGIC
DEATH OF THE FACTORY

ATTACK
22

ed (still want, for the most part) our country to be. Dressed in our flag he seeks justice, and holds back the forces of tyranny and deceit. All of us at one time had this vision of the United States, and it isn't Captain America's fault that nowadays we feel duped and defrauded. Look at him again for a little bit of what's left of the tingle we once felt at the ideals this country was built on.

Look at how many authors and playwrights and script-writers and poets have tried to condense so much meaning into so economical a situation or character, and you will see why Joe Simon's accomplishment is so great. Add some age and wisdom to Captain America and we recognize...Uncle Sam.

We don't need any credentials to justify Joe Simon's appearance at this Convention as guest of honor. He has been part of comic book history for decades, including work on the first issue of Captain Marvel (no misprint—Captain Marvel *and* Captain America) and on the new Sandman of a few months ago. He creates costumes, writes scripts, pencils, inks and probably can juggle and play the bassoon for all anyone knows. So let's finish this salute with an anecdote.

© Joe Simon and Jack Kirby Productions, Inc.

Back in the 1950's, Joe worked up an idea together with C.C. Beck and presented it for approval to Leon Harvey. Much like the Fly, the character in Beck's finished pencils rescued an emissary from another world and received a ring giving him spectacular powers. The idea was scrapped because Harvey didn't think it had a chance. Later they used the idea for the Fly. But...in the rejected treatment, the emissary had not come from a *fly* world, but from a *spider* world. His name had been...Spiderman!

Even Joe Simon can't win 'em all!

Phil Seuling and
Allan Asherman

© National Periodical Publications, Inc.

HOURS: 12 NOON - 6 PM FRIDAY TO MONDAY

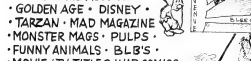
The VILLAGE COMIC ART SHOP

JUST LIKE A COMIC CONVENTION EVERY WEEKEND!

ADVENTURE BOUND

IN STOCK:

- COMPLETE RUNS - NATIONAL, MARVEL FROM THE 1960S ON....
- GOLDEN AGE • DISNEY •
- TARZAN • MAD MAGAZINE
- MONSTER MAGS • PULPS •
- FUNNY ANIMALS • B.L.B.'S •
- MOVIE + TV TITLES • WAR COMICS •
- FANZINES • ORIGINAL ART / •
- NEWSPAPER REPRINTS • ATLAS '50'S •
- CRIME '40'S • WESTERNS • TOYS •
- PREMIUMS • POSTERS • RECORDS •
- TOM SWIFT • HARDCOVERS • PAPERBACKS....



STORE ADDRESS:
6 MORTON ST:
NEW YORK, N.Y.
10014

TELEPHONE:
212 929-4424
HOME PHONE
201 756-5418

MAIL INQUIRIES; SEND A STAMPED, SELF ADDRESSED ENVELOPE TO:

WILLIAM T. MORSE
3333 BEVERLY ROAD, SOUTH PLAINFIELD N.J.

HEROES OF THE COMICS

Serially numbered in your choice of Solid .999 Fine Silver or Solid Bronze

The Mount Everest Mint has just issued a comic collector's dream - a series of ingots which commemorate the great heroes of the comic pages! The current interest in silver ingots has added a new dimension to the coin collectors' market, and this series is a breakthrough into the comics collectors' field. Each bar consists of one Troy ounce of .999 fine silver, or the same size in solid bronze. Each bar will be shipped in a mint-sealed card. For ordering the full set of six, you will also receive (at no extra cost) a rugged protective chest, which will house the entire set of six bars. Look at these beautiful sculptured bars (shown actual size) and order yours now, whether one or two to begin with, or the full set! You are here at the beginning of a new and valuable collecting field!

SILVER BARS ARE	$18.00 EACH	6 for $100.00
BRONZE BARS ARE	7.00 EACH	6 for 40.00

- ✓ Batman and Robin
- ✓ Superman
- ✓ Wonder Woman
- ✓ Flash Gordon
- ✓ Mandrake the Magician
- ✓ The Phantom

ORDER FROM:

PHIL SEULING BOX 177
CONEY ISLAND STATION
BROOKLYN, NEW YORK 11224

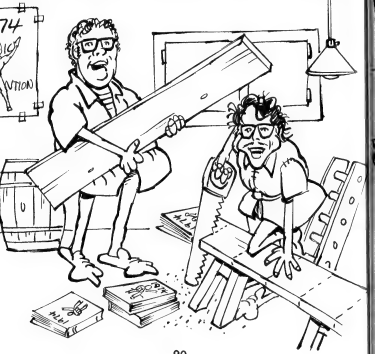
☐ SILVER or BRONZE ☐

☐ BATMAN ☐ FLASH GORDON
☐ SUPERMAN ☐ MANDRAKE
☐ WONDER WOMAN ☐ PHANTOM

PRESENTATION CASE INCLUDED FREE WITH PURCHASE OF EACH FULL SET

© 1974 The Mount Everest Mint, Inc. The Mount Everest Mint is a private mint, with its own sculpturing, engraving and coining facilities. It is not affiliated with the US Mint or with any other governmental agency.

THERE'S A METHOD TO OUR MADNESS!*



***but even we're not sure what it is yet!**

Paul Levitz · Paul Kupperberg · Steve Gilary · and friends

THANK YOU

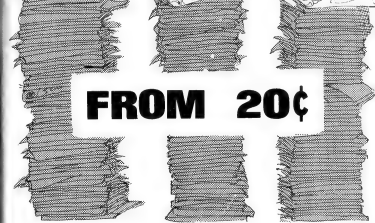
THANK YOU, ALL THE SPECIAL GUESTS AT THE COMIC ART CONVENTION.

THANK YOU,ESPECIALLY, CONVENTION STAFF.

AND EXTRA THANKS TO THESE FRIENDS OF THE CONVENTION:

Andy Hom • Liam O'Connor • Carl Gafford • Sal Quartuccio • Sol Harrison • Judy Thomases • Marie Severin • Carol Beltran • Jerry De Fuccio • John Benson • Anne Scotton • Derek Carter • Dave Manak • Don & Maggie Thompson • Murphy Anderson • Allan Asherman • Jim Warren • Gary Alexander • John Severin • Bill Gaines • Roy Thomas • Carmine Infantino • Dick Bojarski • Bill Wilson

THOUSANDS OF COMICS



FROM 20¢

MARVELS, DCs AND MORE

ALL INDIVIDUALLY BAGGED AND PRICED

OVERSTOCK BOOKS

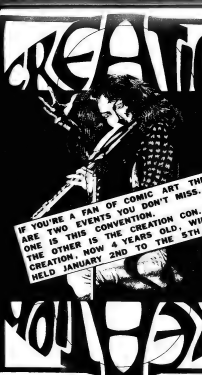
VISIT THE BARGAIN BOOKSHOPS AT:

62 EAST MAIN STREET * J.C. PENNEY SHOPPING CENTER
SMITHTOWN

146 JERICHO TPKE * MAYFAIR SHOPPING CENTER
COMMACK

441 ROUTE 110 * HUNTINGTON

136-79 ROOSEVELT AVE (OFF MAIN STREET) * FLUSHING


CREATION
IF YOU'RE A FAN OF COMIC ART THERE ARE TWO EVENTS YOU DON'T MISS. ONE IS THIS CONVENTION. THE OTHER IS THE CREATION CON. THE CREATION CON, NOW 4 YEARS OLD, WILL BE HELD JANUARY 2ND TO THE 5TH, 1975.
CREATION

CREATION CONVENTION COMICHORROR A FANTASY

The annual Creation comic, horror, and fantasy convention will be held January 2nd to 5th, 1975 at the Commodore Hotel, 42nd and Park ave, in Manhattan, New York City.

All activities will take place on the Grand Ballroom floor-containing our 250 table dealer's room, 550 seat film/panel room, 3 display, & registration/relaxation areas

Thousands of comic books & posters, art, Star Trek stuff etc, will be on sale. Tables are $15 until the close of the July con, $60 after. (Included are 2 1-day tickets). Events at Creation '75 will include panels with our very famous guests (over 100 top pros attended last year), exciting film/cartoon/slide and visual shows, auctions, art & animation exhibits, speeches, and lots more too.

ADMISSION-in advance, by mail 1 day-$2, 3 days-$5, 2 days-$4. AT DOOR-$3 per day, except Thurs. (we open 2pm Wednesday so its just $1), $5-2 days, $6 for 3 days, $7 for 4 days.

SEND FEES TO GARY BERMAN 197-50th Road Ave., Flushing NY 11365....

CHAIRMEN ARE Adam Malin & Gary Berman

CONVENTION'S OVER!

1974
NEW YORK
COMIC ART
CONVENTION

AUTOGRAPHS

DID 'YA HEAR THE RUMOR ABOUT WARREN?

YEAH-- THEY'RE SUPPOSED TO BE COMING OUT WITH A NEW ***SCIENCE FICTION*** COMIC MAGAZINE!

ARE YOU SURE IT'S SCIENCE FICTION? I HEARD IT WAS SOMETHING ELSE.

WELL, WHATEVER IT IS-- SOME WILL TRY TO COPY IT!

WARREN PUBLISHING
WE'RE THE GUYS THEY COPY FROM..

The Original Monster Magazine.

The Original Publisher.

In the past 15 years Jim Warren has seen 18 other publishers steal his original ideas. Result: FM still remains the best monster magazine on the newsstands.

The Original Editor.

Forry Ackerman knows more about film monsters and writes about them better than any other person in the world. A big reason why FM is the best in the world.

The Original Idea.

Warren Publishing created the unique concept of devoting an entire journal to movie monsters. Others have followed with different formats and different names, but nobody puts out a better monster publication.

Famous Monsters of Filmland.
All the rest are copies.

STILL THE BEST

WARREN

WE CREATE!
OTHERS IMITATE!